There was Bill Mauldin's HOME FRONT and Sgt. George Baker's SAD SACK and now there is Ted Richards' DOPIN' DAN. Ted learned his craft in the Air Pirates Collective back in 1971, the year of the assault on the Big Mouse. He worked on Zeke Wolf in those Silly Sympathies parodies. Before the studio broke up and the artists went their separate ways, Ted was into his modern soldier, Dopin' Dan, a character faced with all of the bureaucratic absurdity of the Modern Army. Dan appeared in a number of different comics from THE TORTOISE AND THE HARE, MERTON OF THE MOVEMENT, LEFT FIELD FUNNIES, and even THE FURTHER ADVENTURES OF THOSE FABULOUS FURRY FREAK BROTHERS then he branched out into three issues of his own title, all of which remain in print (from Last Gasp/ P. O. Box 212/ Berkeley, Ca). Dan has grown with the times. Ted was into the second issue when the War in Viet Nam ended (publicly) so he had to do some revisions and prepare Dan for re-entry. If you've been in the service, you know this isn't easy. Inside, outsiders are a "buncha fuckin' civilians, an' whadda they know?" During Nam, it was worse, because nobody inside or outside could think of it as a morally right war. The villains were clearcut in World War II, but in Viet Nam, the division between North and South was an abstraction. Richards deals with the War on the level of the foot soldier, and like George Baker, he has a lot of fun at the expense of the brass, guys like Col. Canopener and General Wheelchair. A lot of Beetle Bailey influence in the relationship between Dan and Sgt. Turdy, but Richards is dealing with a real Army where Mort Walker has ignored the past two decades in his Sunday strip all reality being opposed to King Features Syndicate. DOPIN' DAN 3 is Richards first solo book. First two issues had other artists included. -------

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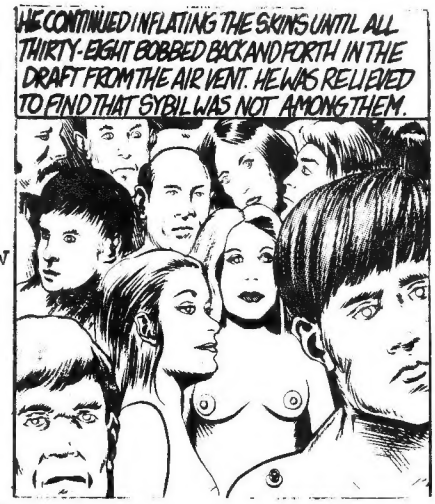
PROMISES, PROMISES: ZAP 7 from The Print Mint. Grisly's IMAGE OF THE BEAST and WIMMEN'S 3 from Last-Gasp. A HISTORY OF UNDERGROUND COMIX from Straight Arrow Books. Little party held to introduce this one to the artists to be included in it was held January 14th, a rainy Monday evening. We all trucked over. In a plush, candlelit, heavily-carpeted basement in North Beach. Present were Mark Estren, the author, Producers Alan Rinzler and John Goodchild, and most of the Cartoon Workers of America on hand to check out the book. Some didn't like the project & refused to allow their work to be reproduced in the book. Tom Veitch and S. Clay Wilson said no. Lee Marrs liked the way the book was laid out, but was concerned about the inclusion of the Women's Comics Group. The book is mainly about the early phase of the ugs, circa 1970. Author Estren is a teacher from Buffalo, New York, and he was a fan back then. All the action shifted to the Bay Area about that time, so it's logical that Mark is going to have to depend upon hearsay for about three years of comix history. There is a rumor that one of the cartoonists punched Estren out at the party and an incident like that is bound to wind up in a comic story so you'll just have to watch for it. The book will be out this spring and you'll have a chance to decide for yourself if it's right on or not. -----

Rand Holmes is in the Bay Area now. Said he had to move down here because the comix were being suppressed in Vancouver. A certain pair of politicians are out to get the GEORGIA STRAIGHT and they are using the old pornography dodge in order to do it. Rand will do an eight-page story for BARBARIAN 4. *******

It's pretty clear that the distinction between over and underground is blurring faster and faster. A lot of artists are now doing work for straight mags & learning in the process that it is just as hard to get your money from them as it was from some of the underground companies. Art vs money. Will we ever have a world where we can just do what we do without having to worry about a lot of extraneous things? I doubt it. Anyway, to keep you up on what the artists are doing: Greg Irons has a full page in COQ 2. Jay Lynch is doing spot illos for the "Rushes" section of GALLERY where Skip Williamson is art editor. Skip has done a nice two-page review of Justin Green's BINKY BROWN MEETS THE HOLY VIRGIN MARY in January ish, one which indicates that GALLERY knows that a lot of us buy PLAYBOY for "Annie Fanny" and PENTHOUSE for Embleton's "OH, WICKED WANDA." I don't see why Skip felt he had to praise Justin at the expense of a lot of other artists, but that is what happens when you write comparatively. Some people are likely to be upset with Williamson's put-down of S. Clay Wilson's "boring, sexist, and blood-soaked demons that pretend at comic art"& if so they might drop a note to that cartoonist/writer at Gallery, 936 No. Michigan, Chicago, Ill. 60611. That January issue contains a rare photo of Dan Clyne, the young artist who did HUNGRY CHUCK BISCUITS. His particular erotic fantasy is on page 93. * * * Cover of CREEPY 60 is by Richard Corben. His color story this month is "The Hero Within" with a script by Steve Skeates. Corben got the Warren award for Best Artist/writer of 1973. All the hype written about him in CREEPY ignores the fact that the bulk of his work has been done for the undergrounds. But that's New York for you. As Lee Marrs said upon her return from Fun City, "They seem to think undergrounds were a fad that happened around 1969 and then just disappeared." Lee is illustrating some how-to sex books for children to be published by Straight Arrow Books late this year. She did the cover for WIMMEN'S 3, which should be on sale about now.* * * Yes, there is a third issue of Guy Colwell's THE INNER CITY ROMANCE COMIC. It's hand-painted. Guy had a showing at the Good Times Commune on December 28, the first of its kind. This ought to be done more often. Seeing original art gives one a feeling that never comes from the reduced pulp printing. * * * CHANGES (P. O. Box 631, Cooper Station, New York, N. Y. 10003) has a comic supplement in Dec., 1973 ish. Article by Mark Estren is "Crumb & Pals. Vs. Everybody." Interview between Joel Siegel and Will Eisner. Eisner's been basically pro-ugs since he did the SPIRIT reprint trip with Denis Kitchen. Some of his comments: "In his recent stuff, Crumb has become very, very good. He's begun to say something to all of us rather than just his little inner circle (Eisner refers to HOMEGROWN, done in 1971). See, what was so exciting about the underground was that for the first time in history there was an opportunity for any kid to get published. You give your stuff away. You do anything just to get in print." Eisner has, of course, taken his SPIRIT out of the underground and is doing a new magazine for Warren. * * * * * * * * PREVIEWS OF COMING ATTRACTIONS- - - - Harold Hedd turns out to be gay in ALL CANADIAN BEAVER, a comic reprinted by Last-Gasp. WIMMEN'S 3 is a fun and games issue & features several new artists. ETERNAL is more of John Thompson's mysticism. L. A. COMICS 2 is a crime issue. (L. A. from P. O. Box 25896, L. A. Ca 90025--65¢) And these pictures are by GRISLY, all from his incredible graphic adaptation of Philip Jose Farmer's IMAGE OF THE BEAST. FREAK BROS 3 next. C.G.


HE CONTINUED INFLATING THE SKINS UNTIL ALL THIRTY-EIGHT BOBBED BACK AND FORTH IN THE DRAFT FROM THE AIR VENT. HE WAS RELIEVED TO FIND THAT SYBIL WAS NOT AMONG THEM.

YES. HE SAID THAT CREATURES MIGHT ENTER OUR UNIVERSE THROUGH BREAKS CAUSED BY FLAWS OR WEAKNESS, BUT THEY WOULD HAVE FORMS SO ALIEN THAT THE HUMAN BRAIN WOULD HAVE TO GIVE THEM FORMS TO EXPLAIN THEM. TO SURVIVE THEY WOULD HAVE TO ASSUME FORMS THAT WOULD CONFORM TO THE PHYSICAL LAWS OF THIS UNIVERSE.
GRIFFIN!
WHAT YOU ARE TRYING TO SAY THEN, IS THAT THE ALIEN WOULD BE GIVEN HIS FORM AND A CERTAIN PART OF HIS NATURE BY HUMANS, ULTIMATELY BECOMING WHAT THE HUMANS BELIEVE HIM TO BE.

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